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1916/17

No. 238 ISSUED SEMI-MONTHLY JULY 1, 1916

Oregon Agricultural College Bulletin

CATALOGUE

OF THE

SCHOOL OF MUSIC

FOR

1916-17

CORVALLIS, OREGON

COLLEGE PRINT SHOP
1916

Entered as second-class matter November 27, 1909, at the postoffice at Corvallis, Oregon, under the Act of July 5, 1894.

CATALOGUE

OF THE

SCHOOL OF MUSIC

OREGON
AGRICULTURAL
COLLEGE

1916-17

CORVALLIS, OREGON

THE SCHOOL OF MUSIC

The School of Music is a self-supporting department of the Oregon Agricultural College, organized in 1908 under the present management, and authorized at that time by the Board of Regents. The School has actively contributed to the artistic life and social enjoyment of the College community and of the city of Corvallis, the principals of the School of Music having had charge of the musical entertainment at all College functions of an official or ceremonial character, and of the important musical organizations of the city.

The studious atmosphere, wholesome discipline, and attractive environment of the Oregon Agricultural College are favorable alike to those just beginning the study of music and to advanced students, all of whom may begin their studies at any time and advance to graduation as rapidly as is consistent with creditable scholarship. Students not able to pursue their studies to graduation may have the privilege of selecting such studies as they desire, under conditions hereinafter explained. It is the mission of the School of Music to serve the commonwealth as efficiently as possible and at no greater expense than is charged in other educational institutions.

The advantage of studying music with instructors skilled in the psychology and practice of teaching cannot be overestimated. It results in an appreciable saving of time and expense and a maximum gain in efficiency. Hence the School of Music offers the following comprehensive courses of study to earnest students who wish to acquire scholarly musicianship at moderate cost. The courses may be begun at any time during the school year. All students may advance as rapidly as is consistent with good scholarship. The time required for completion of any of the courses is dependent upon the age, previous preparation, talent, ability, and character of work of each student.

FACULTY

DEPARTMENT OF VOICE

WILLIAM FREDERIC GASKINS, Mus. Bach.
Director of the School of Music.
Professor of Music.

Professor of Voice Culture, Singing, Conducting, Music History. Graduate student Hillsdale College Conservatory; Graduate student American Conservatory; Graduate student of Karlton Hackett, Chicago; J. D. Mehan, New York, F. X. Arens, New York.

GENEVIEVE BAUM-GASKINS
Instructor in Voice Culture and Singing.

Graduate American Conservatory, Chicago; Student of William Nelson Burritt, New York; Karlton Hackett, Chicago; William Frederic Gaskins, Chicago; John Dennis Mehan, New York.

DEPARTMENT OF PIANO

GENEVIEVE BAUM-GASKINS
Instructor.

Student of John J. Hattseaedt, Chicago; Graduate American Conservatory, Chicago.

MAY BABBITT-RESSLER
Instructor.

Student of Arthur Foote, Boston; Leschetizky method studied with Jeanne Marie Mattoon, New York.

CORINNE BLOUNT
Instructor.

Student of Emil Liebling, Chicago; and of Victor Garwood, of The American Conservatory, Chicago.

DEPARTMENT OF ORGAN

GENEVIEVE BAUM-GASKINS
Instructor.

Student of Wilhelm Middleschulte, Chicago.

DEPARTMENT OF STRINGED INSTRUMENTS

E. HELLIER-COLLENS
Violin, 'Cello, Viola.
Instructor.

Graduate and Gold Medalist of Victoria College of Music, London, England; student of Dr. Adolph Brodsky, Royal College, Manchester, England; First Violinist of Royal Opera House Orchestra, Manchester, England; for three years Director of the Stringed Instrument department, University of Idaho School of Music.

DEPARTMENT OF THEORY

WILLIAM FREDERIC GASKINS, Mus. Bach.
Theory of Music. History of Music. Conducting.

CORINNE BLOUNT
Instructor.
Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition.

DEPARTMENT OF BAND INSTRUMENTS

HARRY L. BEARD
Student of Herbert L. Clarke of Sousa's Band.
Instructor in Theory and Art of Playing Band Instruments.
Band Conducting.

COURSES IN MUSIC

In these courses the following subjects are included: elements of music, history of music, interpretation, languages, music form and analysis, music pedagogics, song singing, oratorio singing, opera singing, choral singing, organ playing, organ structure, piano playing, piano structure, sight reading, stage deportment, stringed instrument playing, wind instrument playing, brass instrument playing, theory, harmony, counterpoint, composition, voice culture.

The following courses are offered:

1. Voice. Exercises will be given for correct breath control; purity of tone production; freedom of action and blending of registers; articulation and correct pronunciation and enunciation of vowels and consonants; elements of phrasing and style. Students must appear on programs if requested, singing from memory, and attend all rehearsals and recitals unless otherwise instructed by the Director.

Required: Two lessons a week in voice practice with instrument one or two hours daily; sight reading and ear training, two hours a week; harmony and history of music, two hours a week each; choir and chorus practice. Physical education.

2. Voice. This course consists of exercises for tone placing; phrasing and style; legato, marcato, and portamento delivery. Physiology of the vocal mechanism. First year German, Italian, or French, at student's option unless otherwise advised by the Director. Songs and exercises of medium grade of difficulty. Attendance at recitals and rehearsals required, unless otherwise directed as above.

Required: Two lessons a week in voice; practice with instrument one or two hours daily; harmony and counterpoint, two hours a week each; German, Italian, or French, as required in beginning work by the department of Modern Languages; physical education; choir and chorus practice.

Prerequisite: Course 1 or its equivalent.

3. Voice. This course includes the study of tone color, agility, the trill, messa di voce, recitation, declamation, phrasing, style; songs in English, German, French, Italian; the regular second year study of one of the above foreign languages at the student's option, in the department of Modern Languages, unless otherwise advised by the Director. Attendance at recitals and rehearsals

required unless otherwise directed as above, singing from memory on programs of the School of Music when so required.

Required: Two lessons a week in voice; two lessons a week each in advanced harmony and harmonic analysis; German, French, or Italian, at student's option, second year study as required in department of Modern Languages; choir and chorus practice; physical education.

Prerequisite: Course 2 or its equivalent.

4. Voice. This course includes advanced study of vocal technique by means of difficult exercises, songs, oratorios, operatic arias, declamation. Advanced composition throughout the year. Attendance at rehearsals required in preparation for public appearances, and at recitals, singing from memory. For graduation a public recital must be given as arranged by the Director, unless he may specify to the contrary. A diploma will be issued upon the satisfactory completion of this course.

Prerequisite: Course 3 or its equivalent.

5. Piano Preparatory Course. For Beginners. Training of the hand, fingers, wrist, and arm. Extended preparation for scales and arpeggios; exercises for same. Chords. Octaves. Sonatinas by Clementi; Kuhlau; smaller compositions of Mozart, Handel, Beethoven, and other composers. Easiest sonatas of Haydn and Mozart. Selections from easier works of Schumann, Kullak, Reineke, and Grieg; other easy, appropriate compositions.

Required: Two lessons a week in piano; practice with instrument, one to three hours daily.

6. Piano. Scales and arpeggios, tempi, accent, nuance, rhythm. Double notes. Trill, Exercises for endurance, speed, accent, and rhythm. Etudes from Czerny, Kramer, Kullak, Krause, two-part inventions and dance forms by Bach. Easier sonatas of Haydn, Mozart, Beethoven. Easier compositions of Mendelssohn, Schubert, Schumann, Grieg, Raff, and others.

Required: Two lessons a week in piano; two lessons a week in harmony; two lessons a week in music history for thirty-six weeks; practice with instruments, two to four hours daily. Physical education.

Prerequisite: Course 5 or its equivalent.

7. Piano. Two- and three-part inventions and suites by Bach. Etudes of Czerny, Cramer, Hasert, Bernes. Sonatas of Beethoven

of moderate difficulty. Sonatas of Mozart. More difficult selections from Weber, Mendelssohn, Schumann, Chopin, Grieg, Liszt, Mozart concertos; transposition of easy hymns; to sight read readily; to play from memory five compositions from the preceding course in a satisfactory manner.

Required: Two lessons a week in piano; two lessons a week for thirty-six weeks in advanced harmony; two lessons a week in counterpoint; practice with instrument three to five hours daily. German or French. Physical education.

Prerequisite: Course 6 or its equivalent.

8. **Piano.** Collegiate Course: Well-tempered clavichord, chromatic fantasy and fugue, Bach. A limited number of etudes by Rubenstein, Chopin, Henselt. The more difficult sonatas of Beethoven. Solo works of Mendelssohn, Chopin, Schumann, Grieg, Liszt, Brahms. Concertos by Mozart, Mendelssohn, Beethoven.

Required: Two lessons a week in piano; practice with instrument three to five hours daily; two lessons a week in composition; one hour a week in harmonic analysis; German or French. Physical education.

To complete this course satisfactorily the student must fulfill the requirements above outlined and appear in programs when requested by the Director.

9. **Piano.** Graduate Course: Beethoven sonatas Op. 57, 106, 110. Liszt Rhapsodies. Comprehensive study of the principal classics and romantic composers. Solo works of modern composers. Concertos by Schumann, Chopin, Beethoven, and other composers.

Following is the list of graduate course pieces of which the student must play six from memory: Wagner-Liszt—Tannhauser March; Chopin—Scherzo in B Minor, op. 31; Mendelssohn—Rondo Capriccioso, op. 14, Prelude and Fugue in A Minor; Variations Serieuses; Schumann—Kreisleriana, op. 16, Carnival, op. 9; MacDowell—Marzwind and Wald Idyllen, op. 19, Nos. 1, 3, and 4; Bach—Fugue in A Minor, or his Italian Concerto; Handel—Suite in D; Moszkowski—Caprice Espannol, op. 37; MacDowell—Concert Etude, op. 36; Grieg—Ballade; Liszt—Liebestod (Tristan and Isolde), Bach—Chromatic Fantasy and Fugue; Mozart—Fantasia in C Minor; Rubenstein—Sonata in F; Beethoven—Sonatas to be selected. Concertos by Chopin, Henselt, Hummel, Liszt,

MacDowell, Mendelssohn, Mozart, and Saint-Saens, or five other works at teacher's option.

Required: Two lessons a week in piano; practice with instrument three to five hours daily; advanced German or French. For graduation, students are required to perform publicity under the direction of the School of Music, playing a program not less than one hour in length, arranged by the instructor and approved by the Director, which shall include two or more numbers equal in difficulty to any composition in the list of graduate course pieces. A diploma will be issued upon the satisfactory completion of this course.

10. Theory. The course in theory will comprise systematic and progressive study in the science of music. Consideration will be given to the theories of acoustics, to notation, scales, keys, modes, sight reading, intervals, melodic progression, tempo, dynamics, rhythm, and ear training. Advanced theory will embrace harmony, counterpoint and subdivisions thereof, music history, concluding with form, composition, and orchestration.

11. Violin. This course is preparatory, and designed to develop correct fingering, free bowing, and accuracy as to pitch and rhythm and intonation.

Studies. Sevick School, Greenberg, major scales, minor scales in the first position; studies by Wohlfahrt, Kayser, Hime, elementary solos; special sight reading duos by Mazas and Dancla. Other appropriate studies may be substituted for the above, if approved by the Director, as acceptable equivalents, the same to be satisfactorily performed before entering Course 12.

Students must appear in public recitals when required, playing from memory.

Required: Two lessons a week, harmony, music history, as in Course 6.

12. Studies by Kayser, Wohlfahrt, Schradieck, Mazas, Dont, and Kreutzer. Scales by Hrimaly and Schradieck or acceptable equivalents. Suitable solos, concertos, sonatas, etc. Students must appear in performance at public recitals when required by the Director, playing from memory.

Required: Two lessons a week, harmony and counterpoint.

Prerequisite: Course 11.

13. This course consists of advanced studies by Dancla, Fiorillo, Singer, Rhode, Gavinies, Paganini; solos by Dvorak, Brahms, Vieutemps, Rovelli, Spohr, De Beriot, Viotti, Wieniawski, or other acceptable equivalents. Students must appear in public recitals when requested, playing from memory.

Required: Two lessons a week, harmonic analysis, composition, German or French, as in Course 8. As a qualification for graduation students are required to perform publicly, under the direction of the School of Music, a program not less than an hour in length, arranged by the Instructor and approved by the Director. A diploma will be issued upon the satisfactory completion of this course.

Prerequisite: Course 12.

The Orchestra. Students of stringed instruments in attendance at the College, who are sufficiently advanced, may be admitted to membership in the College Orchestra by arrangement with the Conductor on such terms as may be approved by the Director. It is the intention of the management to encourage in every reasonable manner the development and maintenance of a good orchestra under competent progressive leadership. Students are invited to investigate these opportunities for excellent training in orchestra routine and solo playing. Such experience and thorough drill are of great educational and cultural value. No student able to play fairly well should fail to avail himself of this training.

The Orchestra library consists of works by the following composers: Dvorak, Brahms, Tschaikowsky, Grieg, Gounod, Verdi, Mendelssohn, Beethoven, Elgar, Wagner, Offenbach, Strauss, and others.

Ensemble: Sonatas for violin and piano; string trios; quartettes for two violins, viola, and 'cello; and for four violins, will be studied. All students in the above classes, or registered in any of the above courses, must perform from memory in public when requested by the Director. Membership in the ensemble classes is free, and instruction is to be given by the principal violin instructor.

BAND INSTRUMENTS

Instruction will be given by the regular College band leader in the use of brass, wood-wind, and percussion instruments.

To become a member of the College Band, a student must pass a satisfactory examination in the elements of music and ability to perform on his instrument.

Members are required to attend rehearsals each school day, and a reasonable amount of individual practice is expected.

There is no charge for instruction in the band. Each member must furnish his own instrument and music stand, except basses, baritones, altos, and drums, which are furnished by the College.

Any student desiring to enter the band should see that his instrument is in low pitch.

The courses for the various band instruments are as follows:

14. **Cornet.** Methods by Arbou; characteristic studies by St. Jacome.

15. **Clarinet.** Methods by Dieppo; studies by Dieppo and Blume.

16. **French Horn.** Methods by Franz; studies by Franz and Hayffman.

17. In all other band instruments, including the oboe, bassoon, saxophone, alto, and bass clarinets, drummer's trapps, xylophone, and orchestra bells, the courses will be similar to those given above.

The work in theory required to complete these courses is that outlined for piano courses 6 and 7.

18. **Theory.** The course in theory will include systematic and progressive study of the elements of music; acoustics, notation, scales, keys, modes, sight reading, intervals, melodic progression, chords, rhythm, dynamics, and ear training.

Advanced theory will include harmony, counterpoint and subdivisions thereof, harmonic analysis, form, composition, and orchestration.

GENERAL INFORMATION

Any student in the Oregon Agricultural College with a satisfactory record in scholarship in his major course may take at least one hour a day in music.

The authority to register and assign all applicants for music instruction is vested solely in the Director, who must first be con-

sulted for the arrangement of necessary details of registration, or at any time when information is required that pertains to study in the various departments of the School of Music.

Students in the School of Music may enter classes in the several departments of the College; and in order to enhance their general culture are encouraged to take at least one study throughout the school year other than the work required in the regular music courses.

Applicants for instruction may take complete or partial courses. Those registering for the former are classified as "regular music," while the others are classified as "special music."

"Special Music" students have the option of selecting such music studies as they desire by registering for the same with the Director in the regular manner and at the catalogue rate of tuition.

Non-resident young women are required to live in the dormitories, where their conduct is subject to the approval of the Preceptress. Outside rooming and boarding places may be obtained, subject to the approval of the College authorities. The rates for board and room are listed elsewhere in detail.

Students registered for study in the regular courses of the Oregon Agricultural College School of Music are subject to the same rules and regulations as all regular students in other courses.

No student is permitted to omit lessons or practice without sufficient excuse, and no refund will be made for absence from lessons or practice or for discontinuance, except in cases of severe personal illness; for such unavoidable absence, lessons may be made up only by appointment, and before the expiration of the term.

Lessons falling on legal holidays, or on special holidays petitioned for by the student body or by special student organizations, which may be granted by the College authorities, will not be made up.

Students will not be permitted to transfer tuition accounts to others, nor to receive credit for tuition fees beyond the assigned registration period, except in cases of severe personal illness, attested by a physician, or similar extreme necessity, and then only by making suitable arrangements with the Director.

The College year in the School of Music consists of thirty-six weeks, divided into terms of about twelve weeks each, the first term beginning at the opening of the College on September 18, 1916.

Private individual instruction is given in lessons of thirty minutes each, in all departments of the School of Music. Class instruction in theoretical branches is required of candidates for graduation, as specified in the preceding outlines of courses. Terms for instruction are as follows:

Voice Culture and Singing—Professor Gaskins, private instruction:
One lesson a week, a term.....$15.00
Two lessons a week, a term..... 30.00

Organ—Genevieve Baum-Gaskins, private instruction:
One lesson a week, a term.....$24.00
Two lessons a week, a term..... 48.00

Piano—Genevieve Baum-Gaskins, private instruction:
One lesson a week, a term.....$15.00
Two lessons a week, a term..... 30.00

Piano—May Babbitt-Ressler, private instruction:
One lesson a week, a term.....$15.00
Two lessons a week, a term..... 30.00

Piano—Instructor Corinne Blount, private instruction:
One lesson a week, a term.....$12.00
Two lessons a week, a term..... 24.00

Violin, Violoncello, Viola—Instructor Hellier-Collens, private instruction:
One half-hour lesson a week, a term.....$15.00
Two half-hour lessons a week, a term..... 30.00

Mandolin, Banjo, Guitar—Instructor ———— private instruction:
One half-hour lesson a week, a term.....$12.00
Two half-hour lessons a week, a term..... 24.00

Band Instruments—Instructor Beard, private instruction:
One lesson a week, a term.....$10.00
Two lessons a week, a term..... 20.00

Music History—Professor Gaskins, class instruction:
Two hours a week, one term.....$ 3.00

Theory of Music—Professor Gaskins, class instruction:
Two hours a week, a term.....$ 3.00

Harmony, Counterpoint, Harmonic Analysis—Instructor Blount; class instruction, classes limited to six students:
Each subject two hours a week; tuition for each subject, a term .....$ 7.50

Composition (including **Form**), **Orchestration**—Instructor Blount, class instruction, classes limited to six students:
Two hours a week; each subject, a term.....$ 7.50

PRACTICE

Rooms located in one of the College buildings have been suitably furnished for the use of students wishing to practice in private. These rooms may be rented for about one-third the cost of using pianos located in private houses, and without any of the disadvantages in connection therewith. These practice rooms, with steam heat, good ventilation, electric illumination for night practice, and good janitor service, are furnished with good pianos, kept in tune by the College. Students living in the College dormitories are required to practice upon these pianos. Students living away from the campus may arrange with the Director for practice on the same terms and conditions, as follows:

Piano—

Term of twelve weeks, one hour a day	$ 5.00
Two hours	7.50
Three hours	10.00
Four hours	12.50
Five hours	15.00

Organ—

Term of twelve weeks, one hour a day	$12.00
Two hours	18.00

The pipe organ is a new, modern Kimball two manual, concave pedal board instrument of beautiful tone.

For additional information address William Frederic Gaskins, Director, Room 30, Administration Building, Oregon Agricultural College, Corvallis, Oregon.

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